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704

SALE NUMBER 1483

ON PUBLIC EXHIBITION FROM THURSDAY, APRIL FIRST

ILLUSTRATED CATALOGUE
OF THE
VALUABLE PAINTINGS
AND TWO IMPORTANT
TAPESTRIES

COLLECTED BY

MR. C. F. DIETERICH

963 FIFTH AVENUE

NEW YORK

TO BE SOLD BY HIS ORDER
THURSDAY AND FRIDAY EVENINGS, APRIL 8 AND 9
AT 8.15 O'CLOCK

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1920

C.F. DIETERICH
2 RECTOR STREET
NEW YORK

January 3rd, 1920

Mr. Mitchell Kennerley, Prest.,
Anderson Galleries,
New York City.

Dear Sir:-

On account of death in my family, I have decided to give up my town residence, and am sending to your galleries my Collection of Paintings and Tapestries to be sold at auction.

I have been buying pictures for nearly forty years and only stopped when every inch of wall space, in the rooms, the halls and stairway in my house 963 Fifth Avenue, was covered. This condition was reached about fifteen years ago, since

then, I have not bought a picture. Many of the paintings were bought at well-known public sales in New York, and others at private sales, and many while traveling in Europe. I was guided by a desire to obtain what was beautiful in art and not merely by well known names.

These pictures have been my joy and pride while owned by me, they are sent to you knowing that they will find other owners who will receive as much pleasure from them as I have. I shall miss the paintings, but must decide between storing or selling, as I cannot take them to my country home.

Sincerely,

C. F. Dinterich

CONDITIONS OF SALE

All bids to be PER LOT as numbered in the Catalogue.

The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

Purchases to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson

Galleries, Incorporated, to enforce the contract with the buyer, without such resale.

BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for one dollar for each session of the sale.

THE ANDERSON GALLERIES

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

TELEPHONE PLAZA 9356

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

SALE THURSDAY EVENING
APRIL EIGHTH, 1920
BEGINNING AT 8:15 O'CLOCK

L. ALVAREZ
SPANISH SCHOOL
1841—1901

1. HER FIRST PORTRAIT

75- The artist leans forward, absorbed in catching the expression of his model, a little girl of four or five who is standing on the velvet cushions of the settee trying to look her prettiest. The anxious nurse supports the child with one arm, while the mother fondly watches every stroke of the artist's pencil. The colorful Directoire costumes are painted with nice attention to detail, while the furnishings of the room—the large gilt mirror, the candelabra, the Directoire jar and the settee—are portrayed with equal care. *Penning*

Canvas. Signed at the right. Height, 17 inches; width, 12 inches. Bought at the Sarah M. Kimball Sale, March 25, 26, 1897.

VIVANT BEAUCÉ

FRENCH SCHOOL

19th Century

2. THE STANDARD BEARER

6- With the Austrian standard hung up behind him, an old, red-bearded soldier of the Thirty Years War is seated upon his drum. His head is bent in an attitude of weariness, while both hands rest upon his sword. *Standard bearer*

Watercolor. Signed and dated '69 at the right. Height, 15 inches; width, 9 inches.

P. V. BERRY

CONTEMPORARY AMERICAN SCHOOL

3. AUTUMN IN THE BERKSHIRES

30- A landscape with the mellow tints and bright sky of early autumn. Down a pleasant country road a boy is leisurely driving two cows, while in the distance three more are seen grazing. To the right rise majestic oak and maple trees, warm reddish brown and yellow in their coloring, while the more distant trees are veiled in the bluish haze of autumn. *Autumn*

Canvas. Signed at the right. Height, 20 inches; width, 16 inches.

CARL BLOS

GERMAN SCHOOL

19th Century

4. CRADLE SONG

Reddish
A scene of simple family happiness and repose: In the foreground a mother bends over her baby, singing it to sleep. The child lies in a painted wooden cradle, quaintly draped with flowered muslin. In the background to the right sits the father by a large desk, reading the evening paper, while to the left, on a white-covered table, stand a teapot and other signs of an evening meal. Large portfolios of drawings lie on the floor at the right by the side of a table with more portfolios. The wide window sill with its flower pots and a canary hanging in a cage above lend a final note of "homeliness" to the scene. *125*

Canvas. Signed and dated "München" at the right. Height, 37 inches; width, 63 inches.

ROSA BONHEUR

FRENCH SCHOOL

1822—1899

5. TWO DEER IN THE FOREST

Reddish
Two fine monarchs of the forest with wide spreading antlers stand in alert attitude in a clearing of the woods. The bare trees with here and there a vestige of autumn foliage rise in slender rows about them. *160*
Canvas. Signed and dated 1882 at the left. Height, 40 inches; width, 29½ inches.

G. BORTIGNONI

MODERN ITALIAN SCHOOL

6. TEASING THE PARROT

Yellowish
A gentleman in 17th century costume of deep lace collar, red sash and wide top boots is having sport with the parrot on its perch, while two ladies, one in blue silk, the other in flowered brocade, are merrily winding wool. The 17th century Italian interior with its dark oak furniture and brightly colored rug is painted with great attention to detail. *15*

Panel. Signed at the left. Height, 9½ inches; width, 12½ inches.

A. BRENDDEL

GERMAN SCHOOL

Born 1827

7. HUNTING DOG

Yellowish
In the foreground of a green meadow a fine brown and white pointer stands in an alert attitude, as if scenting the game of which two hunters and another dog in the background are in pursuit. Brendel was especially successful in the painting of animals. His "Sheepfold at Barbison" hangs in the Luxembourg Museum. *10*

Canvas. Signed at the right. Height, 25 inches; width, 33 inches. Purchased from the artist.

[SEE ILLUSTRATION]



[NUMBER SEVEN]

A. BRENDEL

GERMAN SCHOOL

1827—

8. AWAITING HIS CHANCE

W. B. Miller
A red fox creeps slyly forth from the brushwood bordering a marshy stream over which birds are flying. Back of him are heavy thickets and trees with low, wide spreading branches forming a dark background. To the left, beyond the stream, a glimpse of brown meadows is visible. A picture to delight any hunter.

Canvas. Signed in lower center. Height, 24½ inches; width, 32 inches. Purchased from the artist. 30

JEAN BRUEGHEL

FLEMISH SCHOOL

1568—1625

[Attributed to.]

9. THE SHOPS

J. B. Williams
An interesting presentation of sixteenth century life. In front and center four canopied shops with many-colored wares, and a tremendous number of festive-looking citizens in gay garments moving about, purchasing and observing. At the left, in the background, is a placid harbor with ships at anchor.

Copper. Height, 25 inches; width, 34 inches.

Marquise de Salza and Count von Berchtold collections. 1550

JEAN BRUEGHEL

FLEMISH SCHOOL

1568—1625

[Attributed to.]

10. THE MARKET PLACE

11
In the center of the picture is an art booth, hung with many paintings. At the right side is a silversmith's shop, the shop of a lithographer, and of a basket maker; to the left an auctioneer; in the background a busy port with sailing vessels. A bustling scene with innumerable figures in gay costumes.

Copper. Height, 25 inches; width, 35 inches.

Marquise de Salza and Count von Berchtold collections. 1550

E. SHERWOOD CALVERT

MODERN ENGLISH SCHOOL

11. AFTERGLOW ON THE MEADOWLANDS

W. B. Miller
A peasant girl is standing among her sheep as dusk is descending over the meadow lands. To the right a still pool is already reflecting the evening shadows. In the middle ground dark trees are effectively massed against the sky, heightening the delicate blue and saffron tones which still linger among the fast graying clouds. In the foreground the dark meadow lands and the low bushes are already fading into the indistinctness of twilight. The artist shows a fine feeling for the pathos and quiet beauty which are eternal in English landscape.

Canvas. Signed to the left. Height, 30 inches; width, 25 inches. 375

[SEE ILLUSTRATION]



[NUMBER ELEVEN]

D. BUCCIASELLI

MODERN ITALIAN SCHOOL

12. THE SPINNER

A girl in picturesque Italian peasant costume of blue apron, large white apron and red bodice stands in the gray stone doorway of an old cottage spinning with the distaff. To her right rise high stone steps leading to a rustic balcony.

Water color. Signed at the right. Height, 20 inches; width, 14 inches.

ANTONIO CANALE (CANALETTO)

VENETIAN SCHOOL

1712—1792

13. THE GRAND CANAL AND PIAZZA DI SAN MARCO

High prowed gondolas and other craft manned by sturdy boatmen ply busily up and down the Grand Canal before the stately facades of the Piazza di San Marco, the Palace of the Doges and other stately buildings reminiscent of Venice's glorious past. An interesting picture.

Canvas. Height, 15 inches; width, 20½ inches.

Marquise de Salza and Count von Berchtold collections.

ANTONIO CANALE (CANALETTO)

VENETIAN SCHOOL

1712—1792

[Attributed to.]

14. THE PALACE OF THE DOGES

To the right stands the palace of the doges with carved arches and portico; to the left the slender column of the Campanile is outlined against the sky. In the middle ground stand more inconspicuous palaces and public buildings with a flight of wide steps leading down from them to the Grand Canal. In the foreground many small figures are visible.

Canvas. Height, 11 inches; width, 8½ inches.

Marquise de Salza and Count von Berchtold collections.

[SEE ILLUSTRATION]

ANTONIO CANALE (CANALETTO)

VENETIAN SCHOOL

1712—1792

[Attributed to.]

15. ITALIAN LANDSCAPE

A group of low buildings with a square turret rising up from their midst stand on the bank of a narrow stream where a sailing vessel and two high prowed boats are at rest. On the bank and in the boats the figures of peasants may be seen. A landscape in rich, warm tones.

Canvas. Height, 10½ inches; width, 7½ inches.

Marquise de Salza and Count von Berchtold collections.



[NUMBER FOURTEEN]



ANTONIO CANALE (CANALETTO)

VENETIAN SCHOOL

1712—1792

[Attributed to.]

16. GRAND CANAL AND RIALTO

This typically Venetian scene shows the old palaces along the Grand Canal and numerous gondolas gliding in all directions. A busy time of day, under a bright Italian sun, with blue sky above and blue water (albeit somewhat shaded by buildings) peacefully flowing on below. The activity of the figures in the gondolas is especially interesting against the old and stately buildings.

Canvas. Height, 15½ inches; width, 20 inches.

Marquise de Salza and Count von Berchtold collections



FRANZ CHARLET

BELGIAN SCHOOL

19th Century

17. SELIM, THE STREET SINGER

135- In the center of a semi-circle of musicians and spectators stands Selim, the street singer, entertaining the throng. He carries a large Moorish bagpipe with which he accompanies his singing. To the right are white-domed Algerian dwellings standing out against the blue sky and low green hills. The spectators, some in flowing white robes, others in vivid Oriental colors, form a picturesque group. Note the effective use of touches of brilliant red and blue in the costume of the central figure.

Canvas. Signed to the right center. Height, 39 inches; width, 4 feet 9 inches.

F. CHARLET

BELGIAN SCHOOL

19th Century

18. THE PARROT CHARMER

J. B. G. 1350-
Three emerald green parrots perch upon the bare neck and arms of a Spanish girl with curling black hair. She is seated upon a Moorish taboret, with her head turned to one side, looking at the two parrots upon her left shoulder. Her low pink waist half falls from one well founded shoulder, while a skirt of cream colored lace accentuates the lines of her full figure. This picture received gold medals at the Paris Exhibition of 1885 and at the Ghent Exhibition of 1883. In spirit and conception this picture bears a strange resemblance to the famous painting of Regnault in the Metropolitan Museum.

Canvas. Signed at the left. Height, 4 feet 9 inches; width, 3 feet.

[SEE ILLUSTRATION]

FRANCOIS CLOUET

FRENCH SCHOOL

1516—1572

[Attributed to.]

19. PORTRAIT OF MARY STUART

A. H. 1150-
Three-quarter length bust portrait, with the body and head turned slightly to the left. The lady represented is of fair complexion, with light hair, blue eyes and slightly irregular features. She wears a 16th century costume of tight fitting black satin jacket with wide sleeves puffed at the top. The jacket opens in front to reveal a light brown vest trimmed with gold braid and with strings of pearls looped across. A very high lace ruff encircles her neck, while a jewelled cap partially covers her light hair. A portrait of fine decorative value.

Panel. Height, 13½ inches; width, 10½ inches.

Marquise de Salza and Count von Berchtold collections.

F. COMPTE CALIX

FRENCH SCHOOL

1813—1880

20. THE TRIAL OF MARIE ANTOINETTE

J. B. G. 35-
The young and beautiful queen stands fearlessly before her tribunal, with guards in the tri-color uniform on either side and in front of her. The galleries above are filled with a large and curious throng. Especially skilful is the impressionistic treatment of the throng of spectators and the delicate color rhythm of dull blue and red. Other paintings by this distinguished French artist have been exhibited in many Salons.

Gouache. Signed at the right. Height, 8½ inches; width, 10 inches.

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.



[NUMBER EIGHTEEN]

T. B. CAMILLE COROT

FRENCH SCHOOL

1796—1875

[Attributed to.]

21. PASTORAL

Between the twining arched branches of two great old trees can be seen a little group of peasants' huts outlined sharply against blue distant hills. In the foreground a peasant woman drives two cows on the wooded path.

Canvas. Height, 18 inches; width, 24 inches.

T. B. CAMILLE COROT

FRENCH SCHOOL

1796—1875

22. THE VILLAGE CHURCH

By a sandy yellow road, on a rise of ground, stands a long, low, sloping-roofed church, with a couple of half-grown trees that hardly shade it. A group of peasants are gathering outside the door, gossiping before the call to service.

Canvas. Signed at the lower right. Height, 13½ inches; width, 18 inches.

Bought at the Daniel W. Powers Sale, January 20, 1899.

THOMAS COUTURE

FRENCH SCHOOL

1816—1879

23. THE TEMPTATION OF MAGDALEN

Repentant of her sins, Magdalen kneels on a rock before a rustic cross with a Bible in her hands. At the moment of contrition two amorini come to tempt her. One holds up a lustrous string of pearls, while the other tries to attract her attention by gently lifting the strands of her hair and the corner of her robe. Steadfastly she gazes downward, fearful lest she might yield. Other paintings by this famous French artist are in the Luxembourg and many other museums.

Canvas. Signed and dated 1852 to the right. Height, 6 feet 2 inches; width, 3 feet 10½ inches.

Bought from the late Colonel Henry Thomas Chapman.

J. L. DAVID

FRENCH SCHOOL

1748—1825

[Attributed to.]

24. LETIZIA BUONAPARTE

20- The comely lady sits in a gilded chair, drawing about her a red scarf and holding a finger between the leaves of a closed book. In her demeanor is a certain calm consciousness of empire, nor has she at all the air of a pushing parvenue. Her handsome neck and arms are displayed to the best advantage in a black velvet Empire gown. An interesting portrait study.

Canvas. Height, 18½ inches; width, 14½ inches.

Bought at the Sara M. Kimball Sale, March 25-26, 1897

LAURENT DE BEUL

BELGIAN SCHOOL

19th Century

25. SHEPHERD AND FLOCK ON A WINTRY DAY

115- A shepherd in a blue coat and red muffler is driving his flock along a snow covered road. The white fields stretch off into the distance with the outlines of a town upon the horizon at the right. The dark lowering sky predicts more wintry weather. A shepherd dog runs by the side of the flock. The pervading atmosphere is one of intense and biting cold.

Panel. Signed and dated 1869 at the right. Height, 17 inches; width, 24 inches.

RUIZ DE CACEROS

MODERN SPANISH SCHOOL

26. THE MANDOLIN PLAYER

50- A courtly gentleman in the velvet jacket, short slashed trouser and silk tights of the period, is playing the mandolin to two ladies. One of them, in crimson overdress and high ruff, is seated in a high-backed chair, while her companion, who wears a black and white gown in the same style, stands behind her friend in smiling appreciation of the music.

Canvas. Signed and dated "Roma, 1872" at the right. Height, 11 inches; width, 8 inches.

C. DE COCK

BELGIAN SCHOOL

19th Century

27. A FOREST PATHWAY

7/2 Southard
From a curtain of slender tree trunks a narrow path emerges as if from hidden and mysterious depths of the forest. De Cock shows a poetic feeling for the obscured light of woodland depths and the infinite gradations of coloring caused by the infiltration of light through dense foliage. Other landscapes by this artist won medals in Paris in 1867 and 1869.

Panel. Signed at the right. Height, 9 inches; width, 5½ inches

ROGELIO DE EGUSQUIZA

MODERN SPANISH SCHOOL

28. THE SERENADE

Prater
A senorita, looking down from her window, gives coquettish encouragement to the serenade of her lover, a torero in gala dress, who stands in the courtyard below. A second torero, evidently uninterested or discouraged, sits nonchalantly leaning against the wall and smoking a cigarette while his friend plays.

Canvas. Signed at the left. Height, 14 inches; width, 9 inches.

E. DE PRATER

MODERN BELGIAN SCHOOL

29. DRAUGHT HORSES

Andersen
A man is leading two farm horses, heavy animals, built for hard labor. One is brown, the other white. The artist reveals his thorough knowledge of animals and his highly perfected technique in the treatment of the musculature of the heavy flanks and the bony rigidity of the legs. A fine example.

Panel. Signed at the left. Height, 8 inches; width, 10 inches.

P. DE VLETTER

DUTCH SCHOOL

Born about 1800

30. A PLEASANT WASH DAY

Pleasant
The interior of a well-to-do Dutch cottage. A maid in a blue apron and red bodice washes a tub of clothes, while a little boy seated on the floor close to the tub is blowing bubbles from some of the glistening suds, while his neglected drum lies by his side on the floor. By the window sits a middle-aged Dutch gentleman of prosperous appearance reading a book and smoking his morning pipe. The raftered room has a chest standing by the window and a picture and several pieces of porcelain standing against the wall. In the open doorway, revealing a glimpse of the next room, stands a small dog. Note the fine mellow color tones.

Canvas. Signed and dated 1836 at the right. Height, 19 inches; width, 16½ inches.

[SEE ILLUSTRATION]



[NUMBER THIRTY]

NARCISSE VIRGILE DIAZ

FRENCH SCHOOL

1807—1876

[Attributed to.]

31. IN THE FOREST OF FONTAINEBLEU

Diaz
One of those idyllic retreats in the forest of Fontainebleu which have offered French artists such vital inspiration. Here we have an opening in the forest where the arching trees part to reveal a still pool with a lightly wooded clearing beyond canopied by blue sky. *1000*
Canvas. Height, 30 inches; width, 36 inches.

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.

NARCISSE VIRGILE DIAZ

FRENCH SCHOOL

1807—1876

[Attributed to.]

32. IN THE DEPTHS OF THE FOREST

P. Bachelard
Intertwining boughs almost shut out the sunlight save in a small central clearing where the figure of a peasant woman is indistinctly seen against the lighter background of foliage. In the foreground majestic tree trunks and broad branches form a curtain of dark green shading into black. *1000*

Panel. Height, 9½ inches; width, 13 inches.

NARCISSE VIRGILE DIAZ

FRENCH SCHOOL

1807—1876

[Attributed to.]

33. A HAT FULL OF POSIES

Jennings
Holding a hat filled with bright flowers, a young girl in a simple white dress sits with her knees crossed and her bare feet peeping forth from under her skirt upon a mossy bank in the woods. By her side is a dog. *45*

Panel. Height, 10½ inches; width, 8 inches.

V. ELOURS

MODERN BELGIAN SCHOOL

34. PIGEONS

Sanderson
A group of pigeons are picking up kernels of grain while another with puffed out breast is strutting about the yard. The soft grays and whites of the body feathers and the iridescent coloring of the breast and neck are subtly rendered by the artist. *37*

Panel. Signed at the right and on the back. Height, 9 inches; width, 13 inches.

ANTOINE WATTEAU

FRENCH SCHOOL

1684—1721

[Attributed to.]

35. NOBILITY AT PLAY

150- Under a group of handsome old trees in the foreground, lords and ladies play at the pastoral life. A lady reclines on the grass, holding a basket of fruit; two others are interested in a palm-reading by a young noble; another young gentleman peers out between the branches, himself unseen by the group he is watching. In the middle ground are two peasants, and in the background a castle in the style of the period.

Canvas. Height, 40 inches; width, 52 inches.

Bought from the late Colonel Henry Thomas Chapman.

H. Gurney

H. FLOCKENHAUS

GERMAN SCHOOL

19th Century

36. SUNSET ON THE ICE

30- A brilliant sun hangs low in the west and sends a warm glow of orange over the dark ice. To the right dim figures are seen walking over the ice, while to the left, over snowy fields, rise the spires of the town. The dark sky is suffused with a dull orange glow. Note the effective use of a single dominating note of color.

Canvas. Signed and dated "Düsseldorf" at the right. Height, 7 inches; width, 12½ inches.

H. Gurney

H. FLOCKENHAUS

MODERN GERMAN SCHOOL

37. TWILIGHT AFTER THE RAIN STORM

35- The somber country still seems oppressed by the storm. To the left stretch meadows with distant houses and trees blending with the dark, forbidding sky. To the right are tall birches and a barn set back from the main road which gleams with golden green pools of light after the rain. An excellent study.

Canvas. Signed and dated December 1882 at the left. Height, 6½ inches; width, 11½ inches.

H. Gurney

F. FRANCKEN

FLEMISH SCHOOL

1581—1642

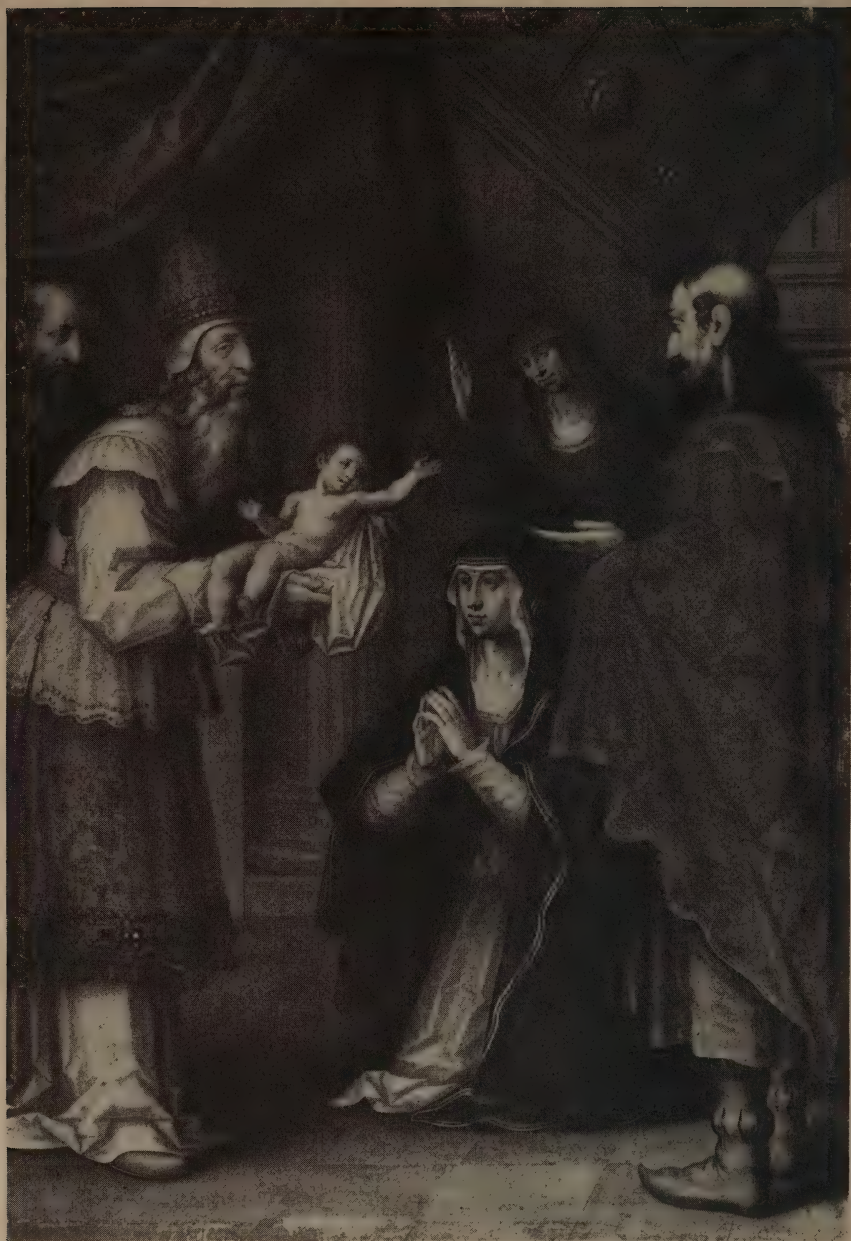
38. THE PRESENTATION IN THE TEMPLE

300- The high priest is holding the infant Jesus while Mary kneels in prayer. Joseph and Saint Anne are nearby, while a temple attendant watches reverently in the background. The charm and simplicity of mediæval religious pictures are well exemplified, and the coloring, while softened by time, is still fresh and warm. With the delightful naïveté of the middle ages, the Holy Family and the priest are depicted in sixteenth century costume.

Copper. Height, 11½ inches; width, 7½ inches.

[SEE ILLUSTRATION]

H. Gurney



[NUMBER THIRTY-EIGHT]

F. FRANCKEN

FLEMISH SCHOOL

1581—1642

39. WEDDING OF JOSEPH AND MARIA

76- Under an elaborate canopy stand the bridal pair and the High Priest. The wedding guests crowd about, and overhead are floating two angels with a harp and a lute. Through the arches of the temple is seen a sunny sky. The rich, warm colors are especially notable, and the composition, while quiet, is moving.

Panel. Height, 25 inches; width, 31 inches.

Marquise de Salza and Count von Berchtold collections.

P. GABRINI

ITALIAN SCHOOL

19th Century

40. IN THE BAY OF NAPLES

75- A gay, colorful scene of Italian peasant life. Two sturdy young men are rowing the boat in a negligent, easy manner. A young man and woman in the stern are engaged in a lively flirtation, while a dark-eyed beauty in the bow is calling with her hand curved about her mouth to some unseen person. The sea is bright blue and calm, and the slightly smoking Vesuvius in the background which seems to disturb no one makes a vivid contrast to the airy good humor of the scene.

Canvas. Signed at the right. Height, 29½ inches; width, 50 inches.

A. GERARD

BELGIAN SCHOOL

19th Century

41. OUTWARD BOUND

75- With one hand upraised to shield her eyes and the other in that of her small son, a Flemish fisherwoman stands by the sea wall watching her husband's boat being carried out to sea. The clinging dependence of the child and the anxious steadfastness of the woman are revealed in the postures of their bodies which are seen from the rear with the heads turned slightly in profile. A story portrayed directly and without sentimentality.

Canvas. Signed to the right. Height, 22 inches; width, 16 inches.

THEODORE GERARD

BELGIAN SCHOOL

19th Century

42. A CLOUDY DAY IN THE LOW COUNTRIES

60- Beneath a cloudy sky the marshy fields of the Low Country jut in slender peninsulas into the water. In the foreground a small sail boat has caught the breeze, while to the left a row boat remains close to the shore, where a windmill and thatched cottages are outlined against the sky.

Canvas. Signed and dated 1860 at the right. Height, 23 inches; width, 38 inches.

C. MAYR GRAY

MUNICH SCHOOL
19th Century

43. THE THREE MUSICIANS

Addeney
A charming re-creation of an eighteenth century scene. Two violinists and a flutist in the brocaded silk coats and knee breeches of the period are seated with their music about a table. Other scattered music lies upon a foot stool nearby. A tapestry in tones of blue and green and an old chest, half open, form an effective background. *125*

Panel. Signed and dated "Munich," 1890 at the left. Height, 10 inches; width, 13 inches.

FRANS HALS

DUTCH SCHOOL
1617—1669

[Attributed to.]

44. PORTRAIT OF A DRINKING MAN

1650
1650
One of those jovial studies in the tradition of Hals, imbued with the true Rabelaisian spirit. The man represented is shown at half length, the body turned slightly to the right, the head a trifle on one side with the mouth in the broad smile of unrestrained conviviality. One hand holds up an open drinking mug. A brown cap partly covers the red brown hair, while a rather unkempt brown beard emphasizes the loose lines of the mouth and chin. He wears a brown jacket with a small turned over collar, while a heavy gold chain and pendant attest to some degree of affluence.

Canvas. Height, 30 inches; width, 26½ inches.

Marquise de Salza and Count von Berchtold collections.

JAMES M. HART

AMERICAN SCHOOL
1828—1901

45. THE ORCHARD PASTURE

150
P. E. Hart
In the foreground two cows and a flock of sheep are grazing by the side of a small pond. To their right are low branched apple trees, while in the background stand a few farm buildings. Hart achieved particular success in his animal pictures, one of which is to be seen at the Metropolitan Museum of Art.

Canvas. Signed to the right center. Height, 27 inches; width, 40½ inches.

W. R. HART, N. A.

AMERICAN SCHOOL
1823—1894

46. COWS WATERING

50
W. R. Hart
A stream winding among meadow lands with two cows standing knee deep in the water. On the left bank of the stream a tree in brilliant autumn foliage contrasts vividly with smaller trees close by, still in summer green. A landscape of quiet and compelling beauty.

Canvas. Signed at the right. Height, 6 inches; width, 10 inches.



JAMES M. HART

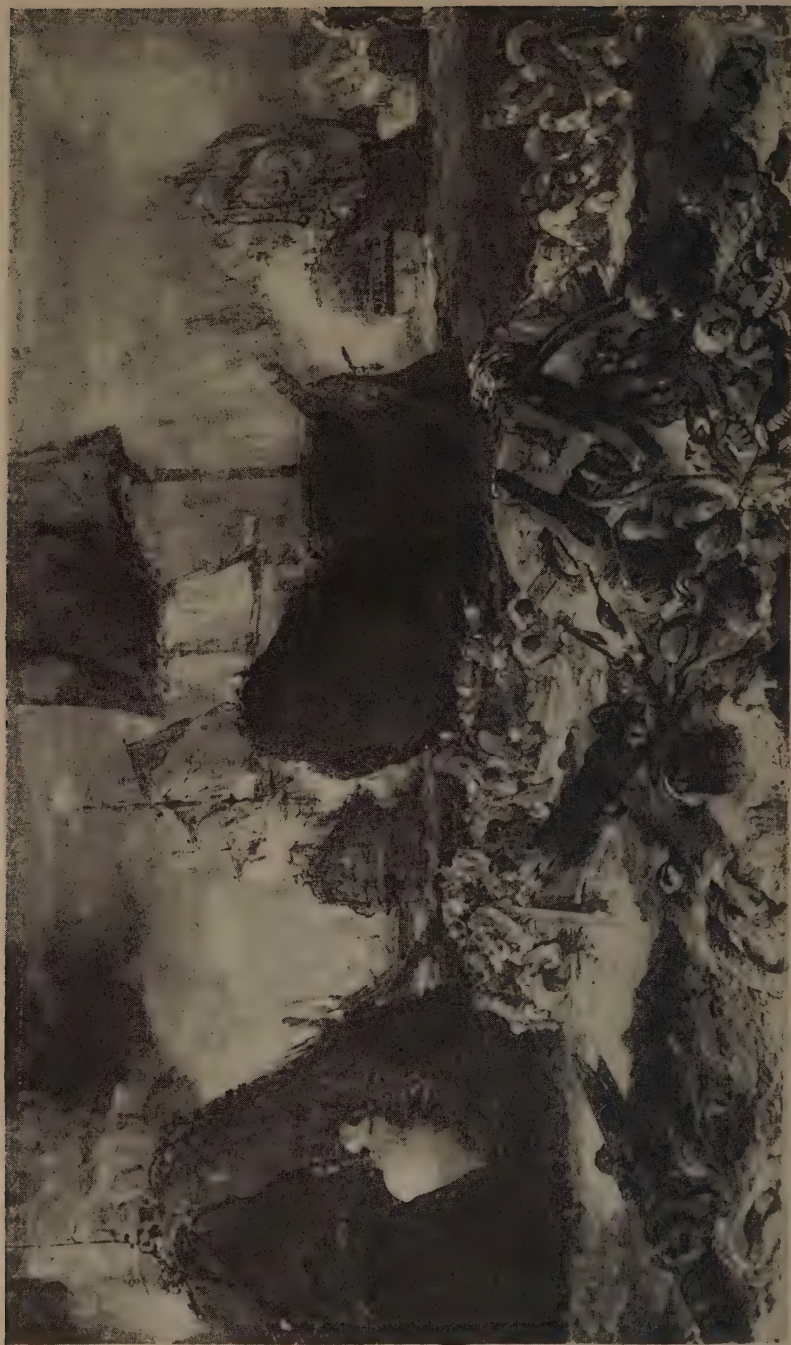
AMERICAN SCHOOL

1828—1901

47. THE OLD HOMESTEAD

To the right a small rivulet is spanned by a rustic bridge over which a haywagon is being pulled by a pair of horses. Immense old trees with gracefully drooping branches tower above the bridge. In the middle ground stretch meadow lands with cows resting and browsing and in the far left an old homestead is dimly seen among sheltering trees. A charming landscape, painted on a large scale.

Canvas. Signed and dated 1862 at the left. Height, 3 feet 7 inches; width, 5 feet 9 inches.



[NUMBER FIFTY]

W. HASEMANN

MODERN GERMAN SCHOOL

48. PORTRAIT OF A PEASANT GIRL

A girl of fifteen or sixteen, seen slightly from the side. She wears a headdress of broad looped black ribbon and a woolen shawl with a bright pattern, over her white blouse. The gaze of the blue eyes is direct and sincere; the well formed lips are slightly parted. The artist has portrayed an ideal peasant type with the healthful simplicity and robustness of sturdy stock combined with a clear intelligence.

Canvas. Signed at the upper right. Height, 14 inches; width, 10¼ inches.

DANIEL HUNTINGTON, N. A.

AMERICAN SCHOOL

19th Century

49. LADY JANE GREY IN THE TOWER

The unfortunate lady is shown at the close of her melancholy career. She sits by a table holding the Bible in Greek. A priest, also sitting at the table, is reading aloud to her from a French testament. An old retainer in the background is weeping hopelessly, and the sadness of the scene is communicated to the other figures. A pathetic story, graphically told.

Canvas. Signed at the left. Height, 54 inches; width, 40 inches.

EUGÈNE ISABEY

FRENCH SCHOOL

1804—1886

50. AFTER THE SEA FIGHT

An impressive aftermath of war. In the middle ground are four Spanish fighting galleys, the one at the left still flaming from the parapets. In the foreground are parts of the wreck and small boats crowded with sailors. Drowned figures float about, while others fight for their lives. The struggle of those attempting to cling to the wreck is vividly depicted, and the still-clenched fists of a newly drowned man who clings face down to a floating spar, are keenly real, and in fact strike the keynote of the picture. The scene is somewhat obscured by the smoke from the recent battle, so that the salient details of the foreground stand out sharply in contrast. The very sketchiness of the technique of this painting is a powerful factor in accentuating the grandeur of the subject and in giving the main details the virile power gained through broad, robust treatment.

Canvas. Height, 41½ inches; width, 68 inches.

Bought from the late Colonel Henry Thomas Chapman.

[SEE ILLUSTRATION]

EUGÈNE ISABEY

FRENCH SCHOOL

1804—1886

[Attributed to.]

51. PORTRAIT OF A GENTLEMAN

Portrait
A gentleman in a robe of rich red velvet with an overmantle of brown is standing with one hand resting upon the ledge of a window. By his side stands a low table, whose books bespeak studious tastes. The blended warmth of the rich colors is unusually effective.

Panel. Signed at the left. Height, 8 inches; width, 5¼ inches.

HARRY JOCHMUS

GERMAN

19th Century

52. THE DRAWING LESSON

Study
A charming scene of schooldays. A little boy sits at a table near the window, drawing a wooden saint. The old drawing master leans over the boy and watches him closely, with a kindly, interested expression. The child's complete, intense absorption is faithfully rendered in this clever genre painter's usual manner.

Canvas. Signed at the left. Height, 33 inches; width, 49 inches.

E. JOURS

MODERN BELGIAN SCHOOL

53. ASTERS

A. Jours
Asters in deep purple, pink, lavender and white in a Chinese vase of graceful form. A few of the flowers have fallen from the luxuriant cluster and lie upon the white table cover. Green background.

Canvas. Signed at the upper left and dated "Anvers, 1890" on the back. Height, 22 inches; width, 20 inches.

J. KLAR

MODERN GERMAN SCHOOL

54. THE STUDENT

Study
A beautiful young girl is absorbed in midnight study. In her white chemise she sits before a table piled with books reading intently the open one propped up before her. The dark head with its masses of brown hair is seen in profile, and her lovely bare arms rest upon the table. A charming study.

Canvas. Signed at the left. Height, 9 inches; width, 12 inches.

J. KLAR

MODERN GERMAN SCHOOL

55. THE DREAMER

Dreamer
With her bare arm resting upon a pillow and her loose robe slipping picturesquely from one white shoulder, a young girl with pale gold hair sits lost in the land of dreams.

Canvas. Signed to the left. Height, 6½ inches; width, 9½ inches.

TH. KLEEHAAS
GERMAN, 19TH CENTURY

56. TOBOGGANNING

90- Winter in the mountains! A snow-covered hill, with trees growing by the roadside; blue shadows on the snow, and boys coasting on home-made sleds. Two sleds in the foreground have come to grief; a little boy who has been tumbled into the snow is trying bravely not to cry; the third group is flagging the first, who are, however, too busy to observe, and a second catastrophe is imminent. A life-like representation of boy life.

Canvas, signed at the right and dated. Height, 40 inches, width, 29 inches.

H. G. Naefield

THOMAS KLEEHAAS

GERMAN SCHOOL
19th Century

57. THE COURTSHIP

65- Mountains are no obstacle to true love, as is proved by this Tyrolean suitor, who with Alpine staff in hand and a gay feather in his green cap, sits on the bench beneath the window of a small Swiss cottage high among the mountains. His sweetheart leans picturesquely out from the frame of the window with one arm resting on the sill. A faithful dachshund watches his master's progress with interest. In the background are snow capped mountains.

Canvas. Signed and dated "München" in the upper left. Height, 36 inches; width, 27 inches.

P. B. B. B.

TH. KLEEHAAS

GERMAN SCHOOL
19th Century

58. STORMING OF THE PORT

176- A group of little boys with wooden swords lying in wait behind a wooden gate for another group of little boys who are about to attack the fort. The varying expressions of the boys range from solemnity to dare-deviltry, but all are true to child nature and all are interesting. The little leader in his red cap has the responsibility of nations on his shoulders.

Canvas. Signed and dated 1890 at the left. Height, 36 inches; width, 50 inches.

W. H. H.

TH. KLEEHAAS

MODERN GERMAN

59. THE PEDDLER

R. V. 100
In this realistic scene of peasant life we see a cheerful group in the village inn. Two young girls and a boy sit at table with a young stranger whose red handkerchief with all his possessions lies on the bench beside the boy. The peddler has just entered; he is handing one of the girls a baby's bottle, which she refuses to take, half-amused and half-embarrassed. The young man smiles broadly over his pipe, and the innkeeper and his wife are seen in the background, slyly enjoying the joke. The picture is done in a spirit of innocent good nature and is a pleasing character study.

Canvas. Signed at the right. Height, 30 inches; width, 43 inches.

W. KRAY

GERMAN SCHOOL

19th Century

60. APHRODITE

540
The eternally beautiful Greek myth in modern interpretation. Lightly veiled and with flowing red gold hair, Aphrodite is represented at full length arising from the sea. At her feet are doves while a handmaiden and two cherubs play in the waves at her side. Other cherubs hover in the air above her. An ideal feminine figure, exquisitely painted.

Canvas. Signed at the left. Height, 4 feet 3 inches; width, 3 feet 9 inches.

Bought at the Daniel W. Powers Sale, January 20, 1899.

K. KUWASSEG FILS

AUSTRIAN SCHOOL

Died 1876

61. DALMATIAN HARBOR SCENE

540
A deep blue sea with sail boats lying at rest and numerous small craft moored to the pier in front of the market place. From one boat men are unloading fruit, from another fish, while venders and marketers throng the street. Back from the street stand tall houses with canopied door ways and in the middle ground there are more distant white houses standing close to the pier which is thronged with varied shipping. Back of the houses rises a high hill whose summit is crowned by turreted houses.

Canvas. Signed and dated 1869 at the left. Height, 21 inches; width, 39 inches.

EGISTO LANCEROTTO

ITALIAN SCHOOL

19th Century

62. ITALIAN LOVERS

155- A gay scene from peasant life. The young people stand at the door of the hut, laughing and talking gaily, while the mother inside listens with interest. The young man leans up against the wall with Italian insouciance, holding the arm of his lady love, who smiles and daintily holds the rose he has given her. He is a sailor, and his blue collar is an interesting note, harmonizing the young woman's red headdress with the orange bandanna of the old mother in the cottage. A typical Italian scene, painted in Venice.

Canvas. Signed at the left. Height, 45 inches; width, 29 inches.

SIR EDWIN HENRY LANDSEER

ENGLISH SCHOOL

1802—1873

63. "JACK"

35- An excellent example of the work of the preëminent English animal painter. The head of a brown and white bull terrier, rendered with that understanding and technical skill which place Landseer alone in his field.

Panel (cracked). Signed with the initials "E. L." at the left. Height, 7 inches; width, $5\frac{1}{4}$ inches.

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.

PAUL MATHIEU

CONTEMPORARY BELGIAN SCHOOL

64. THAWING

160- A little Flemish town, perhaps Louvain or Bruges. In the foreground a wooden bridge spans a narrow stream which is hemmed in by wooden piles on either side. On the far side of the water are picturesque houses with red tiled roofs contrasting with the clear blue of the winter sky. Across the bridge are seen only the roofs of other houses, partly covered by snow. Note the expressive brush work.

Canvas. Signed at the left. Height, 22 inches; width, 33 inches.



PAUL MATHIEU

MODERN BELGIAN SCHOOL

65. AN OVERCAST SKY

A group of thatched cottages among trees with marshy ground and small pools in the foreground. The sun is overcast, and the broad expanse of sky a dull leaden gray. An effective study in a minor key.

Canvas. Signed at the right. Height, 19 inches; width, 27 inches.

PAUL MATHIEU
CONTEMPORARY BELGIAN SCHOOL

66. THE INTERIOR OF A STUDIO

47-50 In the foreground an Oriental rug of warm color and a tall carved clock. In the background a painting upon an easel, and an old Italian chest with a tapestry hung above it. The glass, pottery and porcelain scattered about the room lend contrasting notes of color, among which an opalescent glass jar in the foreground is particularly effective.

Panel. Signed to the left. Height, 18 inches; width, 14 inches.

PAUL MATHIEU
CONTEMPORARY BELGIAN SCHOOL

67. DUSK AFTER RAIN

160- A country road, green after the rain. To the left a row of slender saplings which border the roadside are outlined against the sky, and in the middle background a thatched cottage stands among sheltering trees. Above the cottage the sun is slowly setting, a brilliant touch of color among the heavy gray clouds. One of the melancholy plains of Belgium, rendered in a spirit of poetic simplicity.

Canvas. Signed at the right. Height, 20 inches; width, 28 inches.

M. MERKER
GERMAN SCHOOL
19th Century

68. A COURTYARD IN OLD LÜBECK

130- A scene of picturesque and unstudied charm, somewhat in the spirit of Pieter de Hooch. The old brick houses with their pointed gables and red tiled roofs have an air of basking in the sunshine of a serene and carefree old age. One house stands with door flung open and the casements opened with charming irregularity. The courtyard itself is equally irresponsible, with wandering bushes, a line of drying clothes and an old cart left upon the flagstone pathway. Canvas. Signed and dated 1887 at the right. Height, 30 inches; width, 24 inches.

Purchased from the artist.



M. MERKER

GERMAN SCHOOL

19th Century

69. OLD LÜBECK

In the foreground a few peasants are gathered on the flat shore bordering the Trave. Across the stream many boats are moored at the foot of the town whose red roofs with their high gables rise in picturesque tiers. To the left a steep staircase leads up from the river bank to an old church in the characteristic Baltic brick style. The artist has realized to the full the inherent charm of his subject. *Canvas. Signed and dated 1887 at the left. Height, 31 inches; width, 40 inches.*

Purchased from the artist.



H. MERLE
FRENCH SCHOOL

1823—1881

70. THE FLOWER GIRLS

35
An older girl in a rose colored dress, her golden hair wreathed with flowers, is leading by the hand a dark haired child. The former bears a large basket of roses and morning glories, while the child clasps a spray of roses to her breast. An artist's conception of ideal and spring like beauty. Other examples of Merle's work are in the Luxembourg, the Metropolitan and other large museums.
Panel. Signed at the left. Height, 16 inches; width, 13 inches.

PAUL MEYER

MODERN GERMAN SCHOOL

71. LAST YEAR'S WARDROBE

Boeckhard
Two ladies are engaged in the eternally interesting problems of clothes. One, in a striped yellow silk jacket kneels before an open trunk, from which she is taking various garments. Her friend who wears turquoise blue and carries a pink parasol, leans forward in her chair giving helpful suggestions. An open wardrobe in the background reveals a glimpse of other feminine frills, while another dress hangs over a white screen at the back of the room. A dramatic sense, showing a nice sense of color values. 120

Panel. Signed and dated "Mainz" at the right. Height, 18 inches; width, 24 inches.

PAUL MEYER

GERMAN SCHOOL

19th Century

72. THE VILLAGE PAINTER

Ad. Bismuth
In the courtyard of an old house a family of peasants in their gay holiday clothing are having their communal portrait painted. The complacency of the old woman with her many colors, the grimness of her husband in his red coat that fittingly outshines her more ambitious efforts, and the varying degrees and qualities of stupidity in the young folks' faces, are all admirably done. The painter himself has no illusions as to his sitters, for he is already improving upon them, though the picture is barely begun. An effect of many colors is given with comparatively few; an interesting treatment. 130

Canvas. Signed at the left. Height, 42 inches; width, 50 inches.

PAUL MEYER

MODERN GERMAN

73. THE MATINEE

J. G. Gaudin
A musical afternoon at an eighteenth century salon. A young man is playing the spinet with a good deal of feeling, while his hostess sings an emotional song. She is evidently nearing the climax, to judge from her rapt expression. The guests do not all enter into the spirit of the song. Two young women in the background are giggling behind a fan, more interested in the accompanist than in the singer. Under the shelter of some spreading palms, a young courtier is paying compliments to an older woman. On the other hand, a fine-featured student in black, who sits near the piano, is deeply moved by the music, and others are in varying degrees attentive, while a fat and gouty noble nods on the verge of sleep. A considerable range of expression and personality is shown in this recreation of eighteenth century life. 135

Canvas. Signed lower left. Height, 4 feet 8 inches; width, 6 feet 6 inches.

PIETER MOLYN

DUTCH SCHOOL

1599—1650

74. THE UP HILL ROAD

75-
A country road bordered at the right by trees with luxuriant foliage which are separated from the roadside by a tottering wooden fence. At the left a woman, child and dog are climbing a more rugged hilly path diverging from the main road. The sky is a mass of fleecy white clouds with glimpses of blue showing through. The softly blended coloring of road and trees with their rich golden browns shading into yellow greens is particularly lovely. An excellent picture by this eminent Dutch landscapist.

Panel. (*Cracking and sold not subject to return*). Signature partly blotted out and dated 1645. Height, 15 inches; width, 23 inches.

M. S.

AMERICAN SCHOOL

75. THE RIVER AMONG THE HILLS

10-
A shallow river bordered by trees and brushwood, winds a placid course among low hills.

Water color. Signed at the left. Height, 10 inches; width, 14 inches.

SALE FRIDAY EVENING
APRIL NINTH, 1920
BEGINNING AT 8:15 O'CLOCK

PETER PAUL MULLER

GERMAN SCHOOL

19th Century

76. AUTUMN WOODS

Autumn Woods
Two old peasant women bearing fagots on their backs, are passing through the autumn woods. In the foreground the massive trunks of the oak and maple, contrasting with occasional slender birches, stand out against a hazy curtain of distant trees. The ground is covered like a red-brown carpet with the fallen autumn leaves, against which the moss covered stones stand in vivid contrast. The lengthening shadows show that it is late afternoon.

Canvas. Signed at the left. Height, 36 inches; width, 50 inches.

PETER PAUL MULLER

MODERN GERMAN SCHOOL

77. QUAIL HUNTING

Quail Hunting
Quails are hovering low over the brown fields while a huntsman who stands with his dog at the side of the road, has just taken aim and killed a bird. In the background and to the right are trees in autumn foliage. A charming landscape, filled with a genuine feeling for the out of doors.

Canvas. Signed at the left. Height, 21 inches; width, 17½ inches.

PETER PAUL MULLER

MODERN GERMAN SCHOOL

78. ALGERIAN STREET SCENE

Algerian Street Scene
Peter Paul Muller is particularly successful in interpreting the richness and color which meet one at every turn in the narrow streets of Algiers. Here we have one of his usual vivid portrayals. Down the narrow, stone paved street a procession is advancing amid music, flowers and waving banners. In the foreground, by a table piled with melons and other luscious fruits a brightly dressed Algerian girl stands with a brass incense burner upon her head. High on either side rise the white stone walls of the houses, a quiet note in the riot of color.

Canvas. Signed at the right. Height, 32 inches; width, 24 inches.



[NUMBER EIGHTY-ONE]

S. A. MULLHOLLAND
CONTEMPORARY AMERICAN SCHOOL

79. DUTCH LANDSCAPE

6. J. Mullholland
A pleasing study of the Low Countries. In the foreground a shallow stream with fishing craft, to the right the picturesque outlines of windmills against the sky, and to the left peasants making their way along the marshy fields. In the distance across the river the spires of a large city stand out against the sky.

Watercolor. Signed at the left. Height, 18 inches; width, 27 inches. 37

ESTÉBAN MURILLO

SPANISH SCHOOL

1618—1682

[Attributed to.]

80. MADONNA HOLDING PALMS

1. E. Murillo
A lovely, placid Madonna, with flowing hair, white gown, and blue draperies, rising through angel-studded clouds. The mellow tones and the quiet religious tone of the picture are reminiscent of Murillo at his best.

Canvas. Height, 5 feet 4½ inches; width, 4 feet.

Bought from the late Colonel Henry Thomas Chapman. 1500

CASPAR NETSCHER

DUTCH SCHOOL

1639—1684

81. PORTRAIT OF ANNA MARIA HOEFFT

1. C. Netscher
A slightly self-conscious beauty in a burnt-orange silk gown leans against a window. Behind her is a summer landscape of tall, tossing trees, and on the window ledge are in pleasing contrast pink roses and a pottery vase. The lady holds a yellow scarf so as best to show her rounded arms and dimpled hands. Her head is gracefully turned, with a curl on either shoulder. The artist has with an excellent character sense given a clear if not altogether flattering portrait of a personality, and his fidelity to detail, as in the treatment of the pearls, is remarkable for realism.

Canvas. Height, 19 inches; width, 15½ inches.

Marquise de Salza and Count von Berchtold collections.

[SEE ILLUSTRATION]

N. G.

FRENCH SCHOOL

Second Empire Period

82. YOUNG GIRL WITH ROSES

1. N. G.
A bust length portrait of a beautiful young woman, her golden hair knotted low at the neck and wreathed with flowers. She wears a décolleté gown of turquoise blue with a filmy white scarf thrown loosely about her shoulders. One hand clasps a spray of roses at her breast.

Canvas (oval). Signed "N. G. 1866" to the center left. Height, 28 inches; width, 23 inches. 50

V. PHILLIPOTEAUX

FRENCH SCHOOL

1815—1884

83. THE GAMBLERS

85- A study of character in action by this well-known French painter. Under a clump of trees are five men in sixteenth century costume; two leaning against a tree watching the other three, who are seated on tree stumps, throw dice on a drum. A quarrel is arising between two of the players, one angry, the other grave. The third player watches in complete detachment, as does one of the spectators. The other spectator is amused. Another man sits apart under two small trees that interlace to form a canopy, and there are other unfinished figures in the background. An interesting piece of psychology, made additionally interesting by the picturesque costumes.

Canvas. Signed at the right. Height, 40 inches; width, 50 inches.

V. PHILLIPOTEAUX

FRENCH SCHOOL

1815—1884

84. CHRIST BEFORE PILATE

130- The last work, still unfinished, of this well-known painter, Chevalier of the Legion d'Honneur, whose work hangs in many European galleries. On a high marble platform stands Christ, the crown of thorns already on his head and an expression of calm resignation on his face, while several legionaries push and mock him and the crowd seems to be still shouting, "Not this man, but Barabbas." Hostility is in all their faces. Pilate, who with part of the crowd, is drawn in but not painted, stands on a canopied dais washing his hands. A highly dramatic presentation.

Canvas. Signed at the right. Height, 30 inches; width, 41 inches.

C. H. POINGDESTRE

FRENCH SCHOOL

19th Century

85. THE MARBLE QUARRIES, CARRARA

1400- Two wagons, each drawn by six oxen urged on by Italian drivers, are hauling huge blocks of white marble down the rocky path leading from the mountains. Another wagon stands at the side being laden. High above on all sides rise the mountains, sheer forbidding masses of brown rock, the farther peaks tinged with bluish gray. The white marble in the foreground contrasts vividly with the dark shadows of the quarries. An impressive picture, painted on a large scale.

Canvas. Signed and dated Rome, 1870, at the right. Height, 4 feet 2 inches; width, 7 feet.

L. J. POTT
ENGLISH SCHOOL
19th Century

86. THE FALL OF CARDINAL WOLSEY

Rembrandt
A tragic moment in English history. The great cardinal, so many years the arbiter of England's fate, is seen at the culmination of a series of disappointments which have brought him into disrepute with the king. Henry the Eighth is seen at the right of the picture, callously turning his back upon his former counsellor. A group of courtiers are mocking the cardinal, who stands at the left in a dejected position, about to surrender the seal. The dominant note in the picture is the cardinal's red robe. *Su*

Canvas. Signed at the right. Height, 20 inches; width, 5 feet.

REMBRANDT HARMENSZ VAN RIJN

DUTCH SCHOOL
1607—1669
[Attributed to.]

87. PORTRAIT OF REMBRANDT

Rembrandt
A copy of the famous portrait in the Uffizi Museum in Florence. The master is shown in his later years, his brow puckered with much thinking and careful observation. He is wearing a black cape with fur collar and a black cap; a gold chain hangs about his neck. In characteristic Rembrandtesque fashion, the light shines strongly on the face, leaving the rest of the picture in deep shadow. *75*

Canvas. Height, 28 inches; width, 22½ inches.

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.

SIR JOSHUA REYNOLDS

ENGLISH SCHOOL
1723—1792
[Attributed to.]

88. PORTRAIT OF KITTY FISHER

Fisher
A three-quarter length portrait of a young woman seated in an arm chair, one hand resting in her lap, the other clasping a dove, while another dove is flying toward her. The head, which is seen in profile, has the dark hair drawn back from a brow of beautiful contour and massed at the back. She wears a robe of tannish pink, low in the neck and trimmed with ermine upon the shoulders and down the front over a garment of white silk. A transparent shawl falls lightly over her shoulders. *75*

Canvas. Height, 13 inches; width, 8½ inches.

Bought at the Sarah M. Kimball Sale, March 25, 1897.



[NUMBER EIGHTY-NINE]

HANS HOLBEIN

GERMAN SCHOOL

1497—1543

[Attributed to.]

89. PORTRAIT OF A MAN ENTITLED BURGOMASTER OF BASEL

H. E. L. B. C. H. A. S. H. O. L. B. E. I. N.
The excellent citizen, dressed in black, after the manner of his time, and with a brown fur collar, rests his left hand on the shoulder of a painfully conscientious-looking small boy. The child holds an apple, which undoubtedly was given him through the proper channels—no robust apple-stealer he, but a sad and dutiful child, with endless lessons to do. There is kindness and paternal feeling in the father's attitude, but the feeling of the time is unmistakably expressed in a certain stern religiousness of the whole picture.

Panel. Height, 17 inches; width, 13 inches.

Marquise de Salza and Count von Berchtold collections.

[SEE ILLUSTRATION]

HANS HOLBEIN

GERMAN SCHOOL

1497—1543

90. PORTRAIT OF A WOMAN ENTITLED "WIFE OF THE BURGOMASTER OF BASEL"

(Companion Piece to the Preceding)

H. E. L. B. C. H. A. S. H. O. L. B. E. I. N.
The good lady, in her dark dress and white wimple, is holding a tiny flower in her right hand. The hands are carefully posed so as to show her heavy gold rings, and the end of her gold belt chain trails negligently over the table before which she stands. Virtue and uprightness have left her an almost complacent expression, slightly altered by the eagerness to look her best which a portrait sitting inspired. A most interesting character study, both psychologically and historically.

Panel. Height, 17 inches; width, 13 inches.

Marquise de Salza and Count von Berchtold collections.

[SEE ILLUSTRATION]



[NUMBER NINETY]

HYACINTHE RIGAUD

FRENCH SCHOOL

1659—1743

[Attributed to.]

91. PORTRAIT OF LOUIS XIV

Louis XIV
The egotistical Bourbon with his haughty expression challenges the spectator to doubt his divine inheritance. His dandified little moustache and his elegant lace stock bespeak the middle-aged beau. *Canvas. Height, 33 inches; width, 26½ inches.*

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.

SALVATORE ROSA

ITALIAN SCHOOL

1615—1673

[Attributed to.]

92. THE GUARDSMAN

Guardsman
A stalwart soldier in armor stands with folded arms and sword ready for use at a pass in the mountains.

Panel. Height, 10 inches; width, 7 inches.

SALVATORE ROSA

ITALIAN SCHOOL

1615—1673

[Attributed to.]

93. TWO ROMAN SOLDIERS

Two Roman Soldiers
One soldier in plumed helmet and armor is seated upon a rock with shield in hand, while another soldier is coming up the hill. One of those paintings of Roman soldiery for which Salvatorè Rosa was especially noted.

Watercolor. Height, 10¾ inches; width, 8 inches.

SALVATORE ROSA

ITALIAN SCHOOL

1615—1673

[Attributed to.]

94. THE ARAB SENTINEL

Arab Sentinel
A soldier in a picturesque costume of yellow turban with crimson feathers, full white blouse and crimson breeches, stands alertly on guard before a rock. He bears a tall staff and a large sword hangs over his back. At his feet lies a green cloak.

Panel. Height, 10½ inches; width, 8 inches.

PETER F. ROTHERMEL

AMERICAN SCHOOL

19th Century

95. OLIVER CROMWELL IN THE CHURCH OF SAINT MARY
OSSIRY

125- A dramatic moment in English history. The Protector sternly bids the curate halt service, while the curate, just as sternly though silently, faces the intruder without fear. A handful of Cromwell's soldiers are dispersing the startled congregation. A tense and vivid scene of the Church of England's reformation.

Canvas. Signed at the right. Height, 40 inches; width, 52 inches.

J. P. Rothermel

THÉODORE ROUSSEAU

FRENCH SCHOOL

1812—1867

[Attributed to.]

96. THE HILL POND

525- On a hillside nearly at the tree line, with scrub spreading cheerily where only a few poplars and elms have ventured, is seen a wee still pond, giving back the blue and white sky in faithful reflection. In the right foreground is a single thorny cactus.

Panel. Height, 17 inches; width, 25 inches.

Théodore Rousseau

P. P. RUBENS

FLEMISH SCHOOL

1577—1640

[Attributed to.]

97. THETIS RECEIVING THE ARMS OF ACHILLES

975- Thetis, standing by the sea shore, presents her son Achilles with a shining shield which Vulcan hands to her. The Cherub Charis, a little genius, helps her to hold it. To the left is seen the Centaur Chiron lifting himself to receive from the hands of an amorino the helmet of Achilles. At the bottom of the picture in the foreground blacksmith's tools are grouped. On either side at the extreme right and left are statues of Jupiter with the eagle and Juno with her peacock. This painting was a cartoon for a tapestry.

Canvas. Height, 18 inches; width, 22½ inches.

Marquise de Salza and Count von Berchtold collections.

P. P. Rubens

JAKOB VAN RUYSDAEL

DUTCH SCHOOL

1630—1682

[Attributed to.]

98. A REST BY THE ROADSIDE

Booth In the foreground, at the side of the road a woman and boy are resting, while an old man stands close by. Slightly back from the road a few low houses stand in the shelter of bushes and trees. In the distance rolling green fields stretch away toward the horizon, where a church is dimly outlined against the sky. The mellow color tones are particularly lovely. *90-*

Panel (oval). Height, 7¾ inches; width, 10½ inches.

F. A. SCHMIDT

GERMAN SCHOOL

19th Century

99. THE WOOD NYMPHS

Heck If the classic days of nymphs in woodland depths have passed away from the world of reality we may still find them recreated in the artist's world. Here in the poetic depths of blue black forest glades we find two nymphs venturing into the waters of a quiet stream. Screen of dark boughs parts in the center to give a glimpse of blue sky. Something of the spirit of Diaz and Böcklin is felt in this subtly beautiful landscape. *10-*

Canvas. Signed and dated 1888 at the left. Height, 30 inches; width, 43 inches.

ADOLF SCHREYER

GERMAN SCHOOL

Born 1828

100. ARABS IN THE DESERT

Heck In the foreground is a noble warrior on a magnificent horse. Near him is the standard bearer on a black steed. Other horsemen are seen in the distance, and the desert hills against a brilliant sky in the background. The composition is arranged to make the horse and rider in the foreground stand out strongly, and indeed they are a worthy pair, the rider with his fine build and thoughtful face, and the spirited, beautifully proportioned animal. *67-*

Canvas. Signed at the left. Height, 21½ inches; width, 29 inches.

F. STROEBEL

GERMAN SCHOOL

19th Century

101. DEPARTING GUESTS

Denyer The vaulted stone hallway of a large house whose high arched doorway is ornamented with sculptured figures. Beyond a small staircase is seen where a man is reading beneath a casement window. At the side of the doorway a woman in a white satin dress is drawing on her gloves, as if to depart, while her little son stands by her side. The hostess, who is standing beneath the high casement window is telling her guests good-bye. The details of the room and its decorations are skillfully executed. 10

Canvas. Signed and dated 1872 at the right. Height, 30 inches; width, 25 inches.

DAVID TENIERS THE YOUNGER

FLEMISH SCHOOL

1610—1694

[Attributed to.]

102. THE SMOKER

Snack A peasant inn, showing two rooms opening into one another. To the right, in the background, a group of roisterers are gathered about the fireplace drinking and playing cards. To the left, in the foreground, a solitary smoker of more select tastes, is seated before a wine barrel filling his pipe. He wears a peasant coat of brown and blue trousers, while a high felt hat with a jaunty feather distinguishes him from his fellows. A tobacco bowl, a wine glass and a napkin are on the top of the barrel, while a large jug beside the fireplace offers evidence of still further good cheer. In the right foreground a dog sleeps beside a bench. 100

Canvas. Height, 15 inches; width, 20 inches.

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.

L. TERRY

AMERICAN SCHOOL

19th Century

103. THE ARTIST'S DREAM

Denyer Tired from his work, the artist, with paint brushes still in one hand, falls asleep before his unfinished canvas. In his dreams there appears before him the vision of loveliness which he has tried to place on canvas—the three graces in diaphanous draperies and a smiling Cupid with a finger upon his lips. Dim studio background with marble statues. Terry, although an American, spent the greater part of his life in Rome and was strongly influenced by Italian art. 50-

Canvas (oval). Signed and dated Rome, 1873, in lower center. Height, 45 inches; width, 36 inches.

MAX THEDY

MODERN GERMAN SCHOOL

104. THE CARDINAL IN HIS LIBRARY

Diemler In pontifical scarlet robe and cap the old cardinal sits in his library reading. Under the low casement windows with glass in mediæval design, stand low bookcases, the half open curtains revealing thick, leather bound tomes. By the cardinal's side a large oaken chest with more volumes stands with lid thrown back. Upon the floor at his feet lie other books. A long picture of a mediæval saint in a red robe lightens the far wall. *160*

Panel. Signed and dated "München" at the left. Height, 18 inches; width, 22 inches.

Purchased from the artist.

MAX THEDY

MODERN GERMAN SCHOOL

105. SPRING FLOWERS

München A little girl in a blue apron is picking the first wild flowers growing near the trees upon the slope of a grassy hill. In the distance is the glimpse of a lake, while the trees and grass have the soft yellow green coloring of early spring. A lunch basket with a napkin and bottle shows signs of an al fresco repast. *65*

Canvas. Signed at the right. Height, 25½ inches; width, 32 inches. Purchased from the artist.

MAX THEDY

MODERN GERMAN SCHOOL

106. THE OLD MUSICIAN

Tringher An old Franciscan monk, in brown robe and small cap half covering his sparse white hair, is seated with his music before him, tuning his violin. An open casement window shows the adjacent walls of the monastery. The wrinkled intensity of expression upon the old musician's face, heightened by the spectacles low upon the nose, is at once pathetic and humorous. The crimson chair back lends a bright note to the otherwise somber tones of the picture. *40*

Academy board. Signed at the right. Height, 24 inches; width, 31 inches.

Purchased from the artist.



MAX THEDY

MODERN GERMAN SCHOOL

107. THE COURTSHIP

In a bare Flemish cottage room, the suitor, with pipe in hand, is seated on a long wooden bench, and, leaning slightly forward, awaits the girl's answer with a smile of complacent self-assurance. The latter is seated near him in a straight-backed chair, her head slightly bent and resting upon one hand as if pondering her decision, of which the man is only too certain. An excellent piece of realistic character delineation.

Panel. Signed and dated Weimar at the left. Height, 26 inches; width, 36 inches.

Purchased from the artist.



[NUMBER 108]

GIOVANNI BATTISTA TIEPOLO

VENETIAN SCHOOL

1696—1770

108. BEFORE THE TEMPLE OF JUNO

Standing before the Temple of Juno, a high priestess receives the offering of jewels which a temple attendant is bearing upon a large platter heaped with ornaments set with rubies and pearls. Another attendant bears a sacrificial urn. Back of the group are the marble façades and columns of the temple, decorated with classical heads and surmounted at the top by a statue of Juno and her peacock. An excellent example of Tiepolo's work, revealing in every detail the celebrated draughtsmanship and coloring of the famous Venetian.

Miller Canvas (oval). Height, $56\frac{1}{2}$ inches; width, 44 inches. 2600

[SEE ILLUSTRATION]

GIOVANNI BATTISTA TIEPOLO

VENETIAN SCHOOL

1696—1770

109. THE RAPE OF LUCRECE

The infamous Tarquin, his face distorted with brutality and rage, stands behind Lucrece with uplifted dagger, determined to secure his will. His other hand grasps one end of the drapery with which his helpless victim is vainly trying to cover her nude body. Lucrece, her posture expressive of loathing and fear, turns to him a glance which vainly seeks mercy. A picture of virile and compelling workmanship. Especially notable is the vivid interpretation of the face and posture of Tarquin.

Miller Canvas (oval). Height, 57 inches; width, $43\frac{1}{2}$ inches. 2601

[SEE ILLUSTRATION]



[NUMBER 109]



GIOVANNI BATTISTA TIEPOLO

VENETIAN SCHOOL

1696—1749

110. PHOEBUS APOLLO RECEIVING HOMAGE

On a clump of rocks in the center sits Apollo, shaded by a slender tree. Below him to the right is Aphrodite, holding the little Eros by the hand. On a rock to the right sit three of the Muses; the others peer out from behind the rock on which Apollo is sitting. In the background smiles the Blue Aegean, and the sunlight and fresh colors combine to give the atmosphere of calm classical joy befitting a group of Grecian deities. Tiepolo's work is, as always, vigorous in line and color and full of movement.

Canvas. Height, 27 inches, width, 37 inches.

Marquise de Salza and Count von Berchtold collections.



GIOVANNI BATTISTA TIEPOLO

VENETIAN SCHOOL

1696—1749

111. CRUCIFIXION

Crucifix. An amazing vivid presentation of a tragic subject. The outstanding figure of the Saviour, dead, with his crown of thorns flaming into a halo, is in the full sunlight. Not a detail is spared, and the agony of the tossing worshippers below is as clearly portrayed as the frozen anguish of the three dead figures crucified. A Roman soldier, with his back to the spectator, mounted on a sturdy horse, is testing the dead with his lance. A soldier hidden behind the Saviour, only his hand visible, is about to thrust his lance into the no longer bleeding body. Tiepolo's usual clarity of outline and vigor of movement is well exemplified in this fine example of his work.

Canvas. Height, 29 inches; width, 34 inches.

Marquise de Salza and Count von Berchtold collections.



[NUMBER 113]

CONSTANT TROYON

FRENCH SCHOOL

1813—1865

[Attributed to.]

112. COWS WATERING

Brick
Two cows, one white, the other dappled brown, stand knee deep in a pool in the woods, whose background of dark branches and leaves forms an effective setting for the placid animals. The fine modelling of the animals and the warm mellow tones of the background reveal the delicate sympathy and understanding of Troyon's treatment of similar subjects. *Dr.*

Panel. Signed at the left. Height, 9 inches; width, 7 inches.

ROGIER VAN DER WEYDEN

FLEMISH SCHOOL

1399—1464

[Attributed to.]

113. THE CRUCIFIXION

St. J. van der Weyden
A reverent presentation, with the naïve charm of mediæval religious art. The Saviour is dead; at his right mourns the Virgin Mary, and the other Mary crouches at his feet. To the left stands Joseph of Arimathea in an attitude of prayer. All the figures, including Mary Magdalen, have haloes. A gently rolling landscape, not particularly reminiscent of Palestine, stretches out in the distance, and the figures are dressed in mediæval costume. A delicious production of simple piety.

Panel. Height, 14 inches; width, 10 inches.

Marquise de Salza and Count von Berchtold collections.

[SEE ILLUSTRATION]

PHILIP DE KONINCK

DUTCH SCHOOL

1619—1688

114. TEACHER AND PUPIL

1000-
An old man in seventeenth century costume is gravely pointing with his finger to a map held by a small boy. The master's other hand rests in a big book. A somewhat older boy is watching the lesson with interest, while a red-cheeked young scamp, climbing up the tall old chair on which the teacher sits, is vastly more interested in the latter's face. The light comes from a window at the left, and illumines the faces in strong contrast to the dark room.

Canvas. Height, 54 inches; width, 49 inches.

Marquise de Salza and Count von Berchtold collections.

UNKNOWN

FLEMISH SCHOOL

115. A BOUQUET FOR MOTHER

46-
An old, high ceilinged room, the open door revealing a staircase with a carved balustrade. The room is dimly illumined by a leaded casement window. In a high-backed chair a woman in a furred blue jacket is seated, holding a letter in her hand, while her little son stands with the hearthbroom in one hand and a spray of flowers for his mother in the other. A table with a gilded Florentine mirror stands beneath the high casement window, and on the floor in the foreground a large copper basin with glass cruets has been left. An interior whose treatment is reminiscent of the work of Terborch.

Panel. Height, 19½ inches; width, 16 inches.

UNKNOWN

116. PORTRAIT OF A CAVALIER

56-
A copy of an early 17th Century portrait, with the name "Christo-bal Colon" in large letters at the bottom, an attribution which on account of the costume is impossible. The cavalier represented wears the wide-fluted ruff of the period and a suit of armor with a dark red garment thrown over the left shoulder. He wears a moustache and a small goatee. The forehead is high and the expression of the face that of a man of action.

Panel. Height, 22½ inches; width, 17 inches.

UNKNOWN

FRENCH SCHOOL

117. A PEASANT COURTSHIP

107-
Cauliflower is no bar to romance, if we may judge from this charming peasant pair. The girl, in quaint apron and bonnet, sits with a bowl in her lap and a cauliflower in her hand, while her youthful lover leans eagerly forward pleading his cause. Note the simple dignified lines of the composition and the delicate color rhythm of green, red and brown.

Canvas. Height, 28½ inches; width, 25½ inches.

TIZIANO VECELLIO

VENETIAN SCHOOL

1477—1576

118. PORTRAIT OF TITIAN

H. Lanchester
The aged artist is represented at full length, seated in an arm chair, the upper part of the body bent slightly forward and the hands resting on the arm rests. The snow white hair is almost covered by a brown velvet cap, while the luxurious robe of the same color is deeply banded by fur at the neck and sleeves, and fastened by frogs of gold braid down the front. A heavy gold chain is wound twice about his neck. The heavily lined face with its deep set eyes and white beard shows the sadness of old age. The red cushions of the chair add a vivid touch of color to the rich golden browns of the rest of the composition.

Canvas. Height, 51 inches; width, 40¾ inches.

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.

LEONARDO DA VINCI

ITALIAN SCHOOL

1452—1519

[Attributed to.]

119. THE LAST SUPPER

Dr. Müller
A long table with Christ seated in the center among his disciples. Suddenly the vision of the Holy Ghost appears above the head of Christ, and the disciples, as well as those who are serving them look up in awe and astonishment.

Panel. Height, 5 inches; length, 9 inches.

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.

UNKNOWN

DUTCH SCHOOL

About 1860

120. THE SKATING PARTY

Thomson
Winds are blowing the bare trees and the fields are covered with snow and ice, but these things are of little moment to the gallant whose lady has granted him the privilege of strapping on her skates. Another gentleman with a scarf about his waist stands close by, seemingly impatient to glide over the smooth ice. The lady wears an elaborate velvet costume trimmed with fur, while the gentlemen wear close fitting coats and knee breeches.

Canvas. Height, 21 inches; width, 25½ inches.

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.

P. VALENTI

FRENCH SCHOOL

19th Century

121. HARBOR IN NORMANDY

De la
In the middleground a quaint Gothic church. At the left, sailing vessels in the port. Men working at the wharf, women in gay peasant costumes marketing at the bright-canopied stalls outside the cathedral. A scene full of life and motion.

Canvas, signed at the right. Height, 20 inches; width, 31 inches.

CHARLES VAN DEN EYCKEN

MODERN BELGIAN SCHOOL

122. WHEN THE PAINTER'S AWAY THE KITTENS WILL PLAY

An artist's table with palette, brushes, a bowl and several books. A sedate mother cat at the right is peacefully watching the antics of her kittens. One of them is lying upon the velvet in a box, while a second peeps over the cover and a third, partly obscured by the artist's palette, has succeeded in overturning a bowl. Background of rich velvet hangings. 75

Canvas. Signed and dated 1890 at the right. Height, 21 inches; width, 26 inches.

VINCENT VAN DER VINNE

DUTCH SCHOOL

1629—1702

123. PORTRAIT OF AN OLD WOMAN

Three-quarter bust portrait of an old Dutch peasant woman, still hardy and enjoying life despite her age. The sunken eyes, the wrinkled skin, and the sagging mouth and cheeks all reveal that she is in the seventies. She wears a greenish waist with the sleeves turned up to the elbow and a neckerchief of darker green showing the bare throat. In one hand she is holding a pot of lentils which rests upon the table, while with the other she lifts a mouthful on a wooden spoon. The anticipatory smile shows that she has not passed the stage of enjoying the good things of life. 77F

Canvas. Height, 22 inches; width, 17 inches.

WILLEM VAN DE VELDE

DUTCH SCHOOL

1633—1707

[Attributed to.]

124. MARINE VIEWS

In a peaceful harbor with blue summer skies overhead lie full-rigged schooners and little rowboats at anchor. In the left middle-ground is a particularly interesting ship, clearly seen and with full detail. A soft white mist, through which the sun shines warmly, partly obscures the more distant vessels. Gulls lift and dive all through the foreground. The gentlest aspect of the sea is sympathetically shown. 90-

Canvas. Height, 15 inches; width, 24 inches.

Marquise de Salza and Count von Berchtold collections.

SIR ANTHONY VAN DYCK

FLEMISH SCHOOL

1599—1641

[Attributed to.]

125. PORTRAIT OF LADY ANN CARR

The haughty young aristocrat sits staring superciliously at the world from under her reddish eyebrows. She wears a black gown, with lace frills at neck and wrist, that sets off her light frizzled hair. *Canvas. Height, 44 inches; width, 34 inches.*

Bought from the late Colonel Henry Thomas Chapman.

E. VAN HOVE

BELGIAN SCHOOL

Born 1825

126. TESTING THE SWORD

A Spanish nobleman is testing the flexibility of the sword which a sturdy artisan has just handed to him. The nobleman is of slender, aristocratic build with pale olive skin and dark hair. The arched eyebrows, the finely modeled features and the poise of the head all indicate a proud spirit. He wears a sixteenth century costume of a short velvet doublet with a slashed red velvet waist and wide slashed sleeves over which is a sleeveless wrap of dark velvet, luxuriously trimmed with fur. Contrasting with him is the figure of the sword maker, a short muscular workman with leather apron and rolled-up sleeves, who stands anxiously awaiting the verdict.

Panel. Signed and dated 1884 at the left. Height, 28 inches; width, 22½ inches.

C. VAN LEEMPUTTEN

BELGIAN SCHOOL

19th Century

127. EWE AND HER LAMB

A well executed animal study. The lamb is lying upon the straw of the barnyard while the ewe stands near by in an attitude of watchful care.

Panel. Signed and dated 1869 at the left. Height, 6½ inches; width, 9½ inches.

BARON VAN OERP

BELGIAN SCHOOL

About 1860

128. MICHAEL ANGELO AT THE BIER OF VITTORIA COLONNA

The great artist, robust though nearing his allotted span, gazes down in sorrow at the dead figure of her who was his inspiration in later life. The all-too-brief friendship has come to an end. Michael Angelo, in tender resignation, bids a last silent farewell to his friend. Executed with feeling and restraint.

Canvas. Signed at the left. Height, 56 inches; width, 4 feet.

J. V. VAN OSS

DUTCH SCHOOL

About 1800

129. MARINE

On a choppy sea a number of small sailing vessels with passengers are gaily tossing about. The shore, with two windmills, is visible in the right background. The peasant men and women take their shaking up very calmly—in fact, seem to be out for a holiday, as flags fly from the masts and the passengers have a festive air. An interesting piece of realism.

Canvas. Signed at the left near the boat. Height, 15 inches; width, 20 inches.

Marquise de Salza and Count von Berchtold collections.

ANATOLE VÉLY

MODERN FRENCH

130. HEARTS AWAKENING

This picture, which received the medal of the Paris salon in 1880, is a piece of tender sentiment. A young girl, sitting on a footstool beside her grandmother, has let her needlework fall into her lap and sits gazing dreamily far away. "The thoughts of youth are long, long thoughts," and the prospects for the embroidery are very slim. The grandmother looks up from her big Bible with sympathetic understanding and a look of reminiscence. The young girl, gowned in white, shows up clearly against the dark background and the black dress of the old grandmother. The painter has a picture in the Corcoran Gallery in Washington.

Canvas. Signed at the right. Height, 8 feet 2 inches; width, 4 feet 10 inches.

Bought at the Daniel W. Powers sale, January 20, 1899.

FRITZ VOELLMY

MUNICH SCHOOL

131. FISHER BOATS

In the calm sea of early morning varied fishing craft are riding at anchor. The sails, faintly tinted with blue, stand out clearly against the horizon still faintly flushed with the pink of dawn.

Panel. Signed to the right. Height, 8 inches; width, 13 inches.

ANDRÉ CHARLES VOILLEMOT

FRENCH SCHOOL

19th Century

132. THE UNVEILING OF BEAUTY

An amorino, fearful lest beauty should be concealed, is lifting the corner of a diaphanous drapery upon which a beautiful nude woman is reclining. A charming study, with a touch of the spirit of Boucher.

Canvas. Signed at the left. Height, 7 inches; width, 8½ inches.



GREGOR VON BOCHMANN

MODERN GERMAN SCHOOL

133. WAITING FOR THE BOATS

A group of North Sea fishermen are gathered on the beach with their horses and fish carts awaiting the return of the boats. One of the very large boats lie beached upon the shore. One of artist's characteristic scenes from the life of the North Sea fishermen, done on a small scale with a miniature painter's feeling for fineness of detail.

Panel. Signed at the right. Height, 5 inches; width, 7 inches.



V. VON CZACHORSKI

MODERN POLISH SCHOOL

134. THE JEWEL BOX

A beautiful woman in late 18th century costume is seated upon an embroidered couch with one arm resting upon a marble and gilt console table at her side. In the other hand she holds up to admiration a pendant of rubies and pearls. Other jewels, which she has taken from a gilt and velvet jewel box on a stool at her side, lie upon the table and on her lap. Above the couch hangs a woodland tapestry. A luxurious scene, the embroidered upholstery, the lustrous satins of the gowns and the details of the furniture executed with infinite attention to detail.

Canvas. Signed and dated 1897 in the upper left. Height, 22½ inches. width, 30 inches.

P. VON SPRENYI

CONTEMPORARY AUSTRIAN SCHOOL

135. SHEPHERDESS AND HER FLOCK

Reinhardt
In the green depths of a wooded meadow a peasant girl stands by the side of her flock which is browsing among the lush grasses. Rays of sunlight penetrating through the trees reveal a clearing beyond. 100

Canvas. Signed at the right. Height, 18 inches; width, 28 inches.

FREDERICK WATTS

BRITISH SCHOOL

1770—1840

136. FARM SCENE

Heathcote
A pleasant valley on a summer day. In the background are rolling hills, and a summer sky overhead. An English farm house with thatched roof in the middle ground, and peasants loading hay wagons. In the foreground an old woman with a market basket is conversing with a man on a horse. A pleasant, peaceful scene. 175

Canvas. Signed at the right. Height, 33 inches; width, 52 inches.

C. H. WEIHT

MODERN GERMAN SCHOOL

137. THE PIPES OF PAN

Maughan
One of those woodland depths where one always expects to happen upon Pan playing his pipes, but never does. Here the artist has realized our expectations and given us a glimpse of Pan seated by a small stream among trees of beautiful foliage. Over the tree tops one catches a glimpse of sunset sky. A landscape of poetic charm. 110

Canvas. Signed and dated 1888 at the right. Height, 44 inches; width, 59 inches.

ROBERT W. WEIR

AMERICAN SCHOOL

1803—1889

138. THE EMBARKATION OF THE PILGRIMS

Amalie Soling
The solemn moment before departure. The courageous pilgrims have embarked upon the ship "Speedwell" and are now gathered for a moment of worship about their two venerable pastors, one of whom kneels with an open Bible, while the other pronounces benediction with outspread hands. In the background are glimpses of tearful farewells, while to the right one sees the last arrivals, bidding good bye to their friends and relatives. The wide spread sail affords a background for the varied costumes of the pilgrims. To the right one catches a glimpse of the city they are leaving, while to the right a rainbow of hope is seen gleaming above the sea. 525

Canvas. Signed to the left. Height, 47 inches; width, 6 feet.



[NUMBER 140]



[NUMBER 143]

ADOLPHE WEISZ

FRENCH SCHOOL

Second Empire

139. AWAITING AN AUDIENCE

Meagher A dramatic moment in the Second Empire. A room full of courtiers at the palace of Fontainebleau waiting their turn with the emperor, while a handsome young woman in mourning, her face partially concealed by a veil, is being ceremoniously ushered through the curtains at the left by the master of ceremonies. The various groups turn to look at her while she passes—the Sheik from Algiers, in native costume, an officer in the army of the famous “Cent gardes,” a priest, a student, and representatives of the various professions, also a lady in a pink dress—all show considerable interest in the stranger who nevertheless passes on shyly but with self-possession to her unknown errand with the emperor. *18-*

Canvas. Signed at the right. Height, 27 inches; width, 45½ inches.

F. WERENSKIOLD

MODERN NORWEGIAN SCHOOL

140. HOMEWARD BOUND

Pearcy A country road, with three peasant women pulling an older woman in a heavy two wheeled cart. A group of children are walking by the side of the cart. Two women are seen far ahead, while a little dog runs frantically along in the rear. To the right is hilly pasture land where a peasant is seen among his flock of goats. *65*

Panel. Signed at the left. Height, 6½ inches; width, 10 inches.

[SEE ILLUSTRATION]

F. WILLEMS

BELGIAN SCHOOL

1823—1905

141. THE YOUNG ART STUDENT

Emerson “Art is long and time is fleeting,” must have been the thought of this charmingly serious young model of Willems’ who he has painted in a moment of adding an important touch to her sketch. In quaint Dutch costume of flowing silk dress, standing ruff and white apron edged with lace, she sits with her feet upon a carved foot stool and her drawing board resting upon her lap. To the right stands an easel with a painting which is evidently another proof of her devotion to art. The picture shows that fine attention to details and nice sense of values which are characteristics of Willems’ work. *70-*

Panel. Signed at the left. Height, 18½ inches; width, 14½ inches.

F. WILLEMS

BELGIAN SCHOOL

1823—1905

142. THE GUITAR PLAYER

A young girl in a white satin costume of the Italian 17th century is seated before a table with a music rack tuning her guitar. An Oriental rug in rich coloring covers the table, while a blue vase with roses stands near the music rack. At the back of the table stands a quaint painted shrine with folding doors. One of those exquisite interiors recreating the charm of past centuries, which Willems loves to paint. The influence of Terborch's interiors is evident. 110

Panel. Signed at the right. Height, 23 inches; width, 18 inches.

RICHARD WILSON

ENGLISH SCHOOL

1713—1782

[Attributed to.]

143. MORNING ON THE MEADOW LANDS

The rolling English country side is warmed by the sunlight of a calm summer morning. In the foreground, upon a low hill which commands a considerable view of the fields below, a mother and child are standing, while another child is mounting the hill on a white horse. To the left, in the shade of majestic oak trees, two children are resting near two cows. The study of the suffused light of morning upon the nearer and farther fields is particularly interesting. 100

Canvas. Height, 29 inches; width, 36½ inches.

Bought at the Sarah M. Kimball Sale, March 25-26, 1897.

[SEE ILLUSTRATION]

RICHARD WILSON, R. A.

ENGLISH SCHOOL

1713—1782

144. PASTORAL

An idyllic English landscape with low hills rising in delicate rhythm. In the foreground among rocks and fallen tree trunks a stream winds its way with some difficulty. Two cows stand peacefully in the shade of majestic trees at the base of a hillock to the right, while at the left a mother and child are seen advancing, hand in hand. The sheltered cottage at the left side at the base of low hills gives a note of pastoral tranquillity. Wilson is justly celebrated as a painter of English landscapes. 100

Canvas. Height, 50 inches; width, 39 inches.

[SEE ILLUSTRATION]



[NUMBER 144.]

TWO IMPORTANT TAPESTRIES OF THE STORY OF BACCHUS WOVEN BY JAN RAES, BRUSSELS, FLANDERS, EARLY SEVENTEENTH CENTURY

By R. MEYER RIEFSTAHL, Ph.D.

Woven in wool and silk. These tapestries date from the best period of tapestry weaving in Flanders. They bear in the right lower edge the signature of Jan Raes. Jan Raes, the elder, was one of the great master tapestry weavers of Brussels. His important position in the community was acknowledged by his fellow citizens who elected him as second burgo-master of the city of Brussels. His main activity was between the years 1617 and 1634. His son, Jan Raes the younger, is also well known in the history of tapestry weaving. His work is recorded between the years 1628 and 1637. The workshop of the Raes family was entrusted with orders from many sovereigns and princes. Work from their looms is found in the famous collection of the kings of Spain and in that belonging formerly to the Austrian crown. Their progressiveness in the field of art is shown by their connection with Rubens. Rubens' famous series of cartoons illustrating the story of the Roman consul Decius Mus (now in the Liechtenstein gallery in Vienna) was woven in the workshops of the Raes family. Among other sets of tapestries executed on their looms may be mentioned a series of the story of the apostles after Raphael, others illustrating the story of Absalom, of Theseus, the deeds of Cupid and the coronation of Charlemagne.

It is impossible to determine whether the present tapestry is to be ascribed to the elder or to the younger Jan Raes. Tapestries signed with a name in full writing (instead of marks) could scarcely have been produced before the regency of the Archdukes Albert and Isabella (1598-1621). The set of the story of Decius Mus, belonging to the crown of Spain, has the signature of Jan Raes in full writing.

No positive statement can be made as to the authorship of the cartoons of the present series. The cartoons seem, however, not to be the work of a Flemish, but of an Italian artist. This makes an origin in the early 17th or late 16th century probable. The style of the artist shows neither the joyful abundance of the Flemish followers of Rubens, nor the dramatic counterpoint of the school of Michelangelo and Giulio Romano. The simplicity of the composition, the graceful ease of the different figures, indicates the school of Raphael. The dancing nymphs seem to have stepped out from a fresco by Raphael in the Farnesina. They may therefore be ascribed to a follower of Raphael. There is nothing surprising in the fact that a tapestry weaver working around the year 1600 reproduced a cartoon dating sixty or eighty years earlier.



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The borders of the tapestries are similar in style but with different motives. They show the well known type of Renaissance border which was introduced into the Brussels workshops by the famous cartoons by Raphael for the history of the Apostles, mixing diverse figures, genii and putti with architectonic motives, capitals, consoles, etc., and with hanging fruit and garlands. The borders, however, show a somewhat later type of this "grotesque" style.

The subject of these tapestries is beyond doubt the story of Bacchus. The set may have consisted of six or twelve tapestries, as signs of the zodiac are represented in the upper left corners of the composition. We were unable to trace any other set of tapestries having the story of Bacchus as its subject.

145. THE ALLEGORY OF THE WINE PRESS

The border of the tapestry shows a confusing richness of motives. An architectonic frame with two elaborate baroque columns on both sides surrounds the central composition. Amorini are holding fruit and flower garlands and tie grape vines around the columns. Vines and grapes, referring to the subject of the composition, twine around the different parts of the border. Two mythological figures, overwhelmed by the wine, are represented in the upper architrave of the border.

The composition in the center shows to the right a wine press, the grapes being pressed by the feet in the old fashioned way. The grape juice is pouring out of the press and is eagerly lapped up by several men and women who already show the effect of the new wine. In the center is a rather humorous group of one of the minor followers of the god pouring wine over the breast of a Maenad, who, however, is not in the least disturbed in her happy slumber and sleepily receives the care of a satyr, who prevents her from sliding to the ground. In the left part of the composition is an outlook on a beautiful landscape with vineyards, faraway mountains and the sea. In the sky the sign "Virgo" of the zodiac gives the symbol of the hottest month of the summer after the summer solstice.

The tapestry is in excellent state of preservation, except considerable restorations in the lower border. Signed in the lower left with the Brussels mark (a double B with a red shield in the middle) and in the lower right "Ian Raes."

Height, 11 feet; width, 14 feet 7 inches.

[SEE ILLUSTRATION]

146. THE BRINGING UP OF BACCHUS AT NYSA

The border of this tapestry is in the same style as the preceding, but with different motives. It shows a series of grotesque figures, chained slaves, young men tied to a stone cartouche and bitten by a pelican, etc. In the upper center is the well known composition of



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the owl being attacked by other birds. A profusion of flower baskets and garlands, grapevines, etc., is crowded in the space between the different figures.

The composition of the center is of beautiful classic character. It illustrates one of the varied versions of the story of the youth of Bacchus. Bacchus was the son of Jupiter and Semele, the daughter of Cadmus, a personification of the earth. After his birth Bacchus was brought by Hermes to the nymphs of Nysa who brought him up.

The composition shows the nymphs dancing and amusing the child. On the right one particularly beautiful figure is beating a tamburin to indicate the rhythm of the dance. In the foreground to the left we see the child Bacchus caressed by two swans. The view opens into a wide, beautiful classical landscape with a Greek temple to the right. To the left is an inlet of the sea with a sailing vessel and beyond the bay sloping hills with trees and various houses. In the clouded sky are the signs of the zodiac "Aries" and "Taurus". The ram is the symbol of the first month of the year, the spring equinox; the bull is the symbol for the following month.

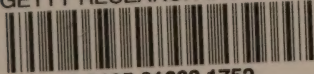
This beautiful tapestry is in excellent state of preservation, except considerable repair in the lower border. Signed in the lower right "Ian Raes."

Height, 10 feet 10 $\frac{1}{4}$ inches; width, 12 feet 11 inches.





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